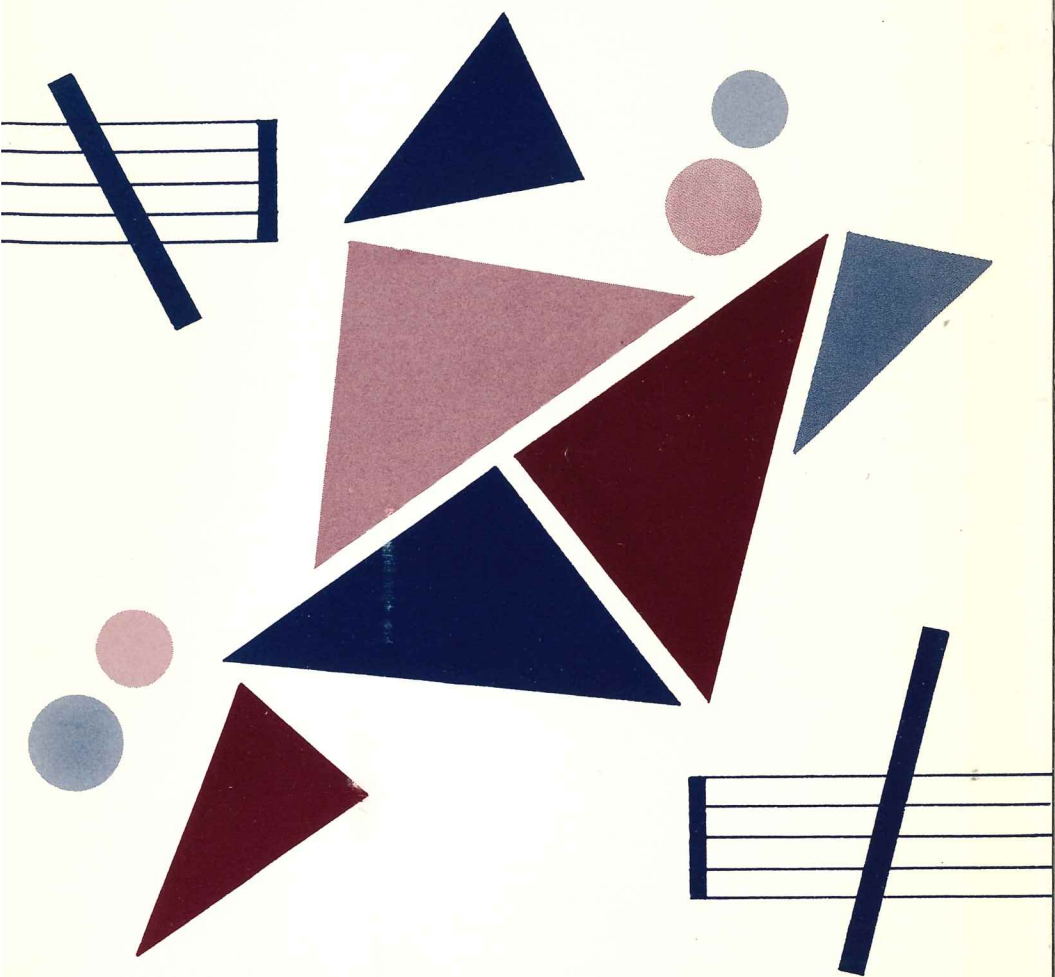


# New Music Concerts



## 1983-84 Season

# New Music Concerts

## Presents our Thirteenth Season

- Saturday,  
October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)  
Walter Hall, Edward Johnson Building
- Saturday,  
November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)  
and **RAYMOND LUEDEKE** (Canada)  
Word premieres by **TALIVALDIS KENINS** (Canada) and  
**CHARLES WILSON** (Canada)  
Walter Hall, Edward Johnson Building
- Sunday,  
December 4** World premiere of String Quartet No. 2 by the innovative  
composer **MORTON FELDMAN** (U.S.A.)  
Walter Hall, Edward Johnson Building
- Friday,  
January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**  
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**  
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;  
and Paul Massel, baritone  
St. James Cathedral
- Sunday,  
February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**  
(Canada), **JOHN REA** (Canada) and **PHILLIP  
WERREN** (Canada)  
Great Hall, Hart House
- Saturday,  
March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by  
**KLAUS HINRICH STAHRER** (Germany), **CARLOS ROQUÉ  
ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL  
GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)  
Town Hall, St. Lawrence Centre
- Monday,  
April 9** The return of the poetic master of music-theatre  
**MAURICIO KAGEL** (Germany)  
Town Hall, St. Lawrence Centre

Single ticket prices \$9.00 (adults) or \$6.00 (students and senior citizens). Season subscription \$50.00 or \$35.00 (now available at reduced rates) includes all seven concerts, lectures, demonstrations and films.

- Elliot Carter – Sept. 30 – The Music Gallery
- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

ENSEMBLE

# KALEIDOCOLLAGES

FROM FRANCE

MUSIC FOR HEARING AND SEEING

SATURDAY

MARCH



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St. Lawrence Centre

8:00 P.M.

## New Music Concerts

Artistic Director – Robert Aitken



GERDA HARTMAN



GILLES BURGOS



NICOLE TAMESTIT

ENSEMBLE KALEIDOCOLLAGE

PROGRAM - March 24, 1984

ALL NORTH AMERICAN PREMIERES

LIEBLOSE PSALMEN (1980) KLAUS HINRICH STAHER  
(1941- )

for soprano, flute, cello and piano, amplified

UNITY, OP. 31 (1973) CARLOS ROQUÉ ALSINA  
(1941- )

for clarinet and amplified cello

LA REGLE DU JEU (1978) KLAUS AGER  
(1946- )

for soprano, flute, clarinet, violin, cello  
and piano

INTERMISSION



DAVID SMEYERS



DAVID SIMPSON



URSULA KNEIHS

LITANIE IV (1981)

KAREL GOEYVAERTS  
(1923- )

for soprano, flute, clarinet, violin, cello  
and piano

EXISTENCE II (1979)

GABRIEL POULARD  
(1954- )

for soprano, flute, clarinet, violin, cello  
and piano (a theatre work)

ENSEMBLE KALEIDOCOLLAGE

Gerda Hartman, soprano  
Gilles Burgos, flute  
David Smeyers, clarinet

Nicole Tamastit, violin  
David Simpson, cello  
Ursula Kneihs, piano



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Ensemble Kaleidocollage (Performance, March 24)	April 8
Sven-Erik Back (Performance, January 13)	April 22
Mauricio Kagel (Performance, April 9)	April 29
Elliott Carter (Performance, October 1)	May 20
Phillip Werren (Performance, February 19)	June 17

SUNDAY EVENINGS - 9:00pm

## New Music Concerts

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**Kathrine McMurdo**, development officer

NEW MUSIC CONCERTS is generously supported by  
The Canada Council, Ontario Arts Council,  
Municipality of Metropolitan Toronto.

### ENSEMBLE KALEIDOCOLLAGE

New Music Concerts proudly presents Ensemble Kaleidocollage on the occasion of their North American premiere performance. Since its inception in Paris in 1974, this six-member ensemble has been dedicated exclusively to the interpretation and performance of contemporary chamber music and music theatre. It has steadily built a reputation for excellence in its field through outstanding performance in Europe - Paris, Vienna, Salzburg, Brussels, Bourges, in Italy and on Radio France broadcasts. Kaleidocollage has earned the esteem of many contemporary composers who have in turn written works for the group: the Stahmer, Goeyvaerts and Poulard pieces on this program are examples of such collaboration.

The composition of Ensemble Kaleidocollage is as diverse as its name implies. Violinist Nicole Tamastit and flutist Gilles Burgos are French. David Smeyers, clarinet and David Simpson, cello are originally from the U.S. Soprano Gerda Hartman, originally from South Africa, now lives in Belgium, and pianist Ursula Kneihls is Austrian. It is with great pleasure that New Music Concerts welcomes these fine musicians to Toronto, the first stop of their North American tour.

## KLAUS HINRICH STAHMER

Klaus Hinrich Stahmer was born in Stettin (Germany, present-day Poland) in 1941. His music studies were completed at the Dartington College of Arts (England), Musikhochschule Hamburg and the Universities of Hamburg and Kiel. Currently he is professor at the Hochschule für Musik in Würzburg, West Germany. Since 1972 Stahmer has worked together with painters and sculptors and has composed several electronic works. He has received several important composition awards for his chamber music works. As a cellist he has been active since 1982 in the ensemble Musik Unserer Zeit (Music of Our Time).

## LIEBLOSE PSALMEN

The composer has this to say about Lieblose Psalmen ("Uncharitable Psalms"):

In our time many artists speak of nothing else except their own private feelings. To me that seems to be a typical sign of our middle-class society. I attempt to illustrate the contrary. I use the texts of (mostly) younger authors with great personal conviction and political awareness. The combination of a singer accompanied by a pianist seems to be smothered with tradition, so I have used instead a singer accompanied by a chamber ensemble aimed at creating a cycle of uncomfortable songs.

The texts, translated here into English, will be sung in German.



I  
"Because all that doesn't help  
They do however what they want

Because I don't want once again  
to burn my fingers

Because they will be laughing:  
They have been waiting for you

And why always me?  
No one will thank me

Because nobody understands this anymore  
but at best is even more broken

Because all badness has  
maybe some goodness

Because it depends on how you look at it  
and whom should we (after all) really believe?

Because people  
are the same everywhere

Because I prefer to  
leave that to the more competent

Because one never knows  
what harm can come from that

Because it is not worth the effort  
because all of them are absolutely not worth it"

These are the causes of death  
to be written on our graves

Which will not be dug  
if those are the causes

- ERICH FRIED

II

how much longer will our absence be tolerated  
no one notices how we are filled with blackness  
how we are hidden in ourselves  
in our blackness

no we are not being missed  
we have shattered hands stiff necks  
that is the pride of the destroyed and the  
dead things  
watch us the things bored-to-death - it is  
a destruction as it never was

and we are not being missed our words are  
frozen tatters and fall in the trifling snow  
where trees stand shining white in frost - yes and  
ripe in their fragility

- WOLFGANG HILBIG

III

I'M NOT HOLDING MY TONGUE  
I sit before empty pages  
That is not being quiet  
I sit before empty pages  
I don't scream anymore

- JÜRGEN FUCHS

IV

EASILY  
Comes the lie

Saying  
I'm fine  
Saying  
It'll come

Easily comes the lie  
And pats me on the shoulders

- JÜRGEN FUCHS

V

I am reading in the newspaper what happened  
yesterday  
meanwhile that happens what the newspaper  
will show me tomorrow

You get used to horrible  
News anxiously awaiting the continuation  
first I light my  
Pipe and think of nothing  
when the wood  
heats up in my hand  
the hand stays cool the wind  
turns the pages  
while my mouth blows smoke  
in the air

Today the student Jan Palach  
who publicly burned himself  
will be buried

- JÜRGEN-PETER STÖSSEL

VI

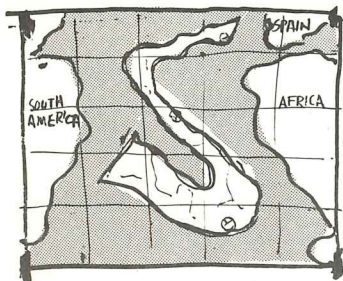
Marchmoon, red and round  
rising  
draws the water.

Rain goes over the Sea,  
climbing, climbing,  
claps on the stones.

Back with the wind,  
locking the door-chain,  
opening for no one at night.

- HANS GEORG BULLA

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## CARLOS ROQUÉ ALSINA

Carlos Roqué Alsina was born in Buenos Aires, Argentina in 1941, where he studied piano, theory and orchestral conducting. He is a self-taught composer. Starting at the age of six years he gave a number of solo piano concerts in Latin America, Europe, the U.S.A. and Canada. In 1964 Alsina was invited by the Ford Foundation to participate in their Artist in Residence program. He worked with Berio during 1965 and from 1966-68 he was guest professor at the University of Buffalo, New York after which he returned to Berlin, where he worked until 1972. In 1971 he was awarded a Guggenheim Prize for his compositions "Überwindung" and "Schichten". Since 1973 Alsina lives in Paris where he is active as both a composer and pianist.

## UNITY

Unity for clarinet and cello is principally based on the possibilities of the sound unification of the two instruments and the two instrumentalists. That is to say, their reactions, their strengths and their limits. Unity was premiered at the "Rencontres Internationals d'Art Contemporain La Rochelle".



## KLAUS AGER

Klaus Ager was born in 1946 in Salzburg, Austria. He studied music at the Mozarteum and the Universität Salzburg. His studies were continued at the Paris Conservatoire with Olivier Messiaen and Pierre Schaeffer. Ager has made numerous tours in Europe and the U.S.A. with the "Österreichischen Ensemble für Neue Musik" of which he has been artistic director since 1975. He is presently guest professor at the Mozarteum in Salzburg and professor for composition in Bregenz. Ager's list of works includes orchestra music, choral works and chamber music as well as electronic and computer music. In the last years he has been a guest composer at several U.S. university computer centres. His compositions have been performed at several European music festivals as well as in North and South America, Japan, Korea, and Australia.

## LA REGLE DU JEU

La règle du jeu ("The Rules of the Game") was written in the fall of 1978 for a production of the German television and is one of Ager's most advanced works from a series of compositions in which different composition processes develop fully independent of one another. Principally that means that the composition attempts simultaneously several different process directions directly related to the three-language text of Francisco Tanzer. This implies that in principle every single element of La règle du jeu is completely interchangeable with every other element, also that each part (instrumental and voice) could be performed alone. As an extreme example, the voice part could be sung alone without accompaniment.

Requiem  
(text of La règle du jeu)

Für Ellen

I  
birth  
geboren  
né  
atmen  
breath  
respirer  
der erste Laut  
ein Schrei  
cri  
cry  
berce moi  
in deinen Armen  
warmth  
später dann  
Licht  
les yeux qui s'ouvrent  
light  
Anflug des Lächelns  
premier sourire  
smile  
hungrig  
satt  
bien nourri  
first variation  
Hunger  
starvation  
aus  
fini  
la vie continue  
fate  
was ist das  
Schicksal  
destin  
tausend Gefahren  
unknown yet

aber doch schon  
percé d'angoisse  
unwiderruflich  
prisonnier  
of life and death

II  
allongé  
auf allen Vieren  
crawling  
sur quatre pattes  
wachsend  
die Unterscheidung  
frères et soeurs  
boys  
and girls  
Trennung  
in  
Mann und Frau  
fundamental variation  
différence exagérée  
être humain  
zwischen Engel  
und Säugetier  
identité  
ich bin  
je suis  
I am  
immer noch  
substantially marked  
par la réalité  
of opposite sexes

III  
Spannung  
attraction  
force magnétique  
Anziehungskraft

feeble imitation  
kosmischer Haftung  
winziger Funke  
igniting passions  
endless variations  
danse permanente  
um die Entstehung  
des menschlichen Kalbs  
dubious attempts  
de se débarrasser  
ursprünglicher Pflicht  
leading astray  
retour à la source  
schillernder Bogen  
arc-en-ciel  
dans le mot  
love  
auch das Verlangen  
to escape  
aus dem Kerker der  
der Haut

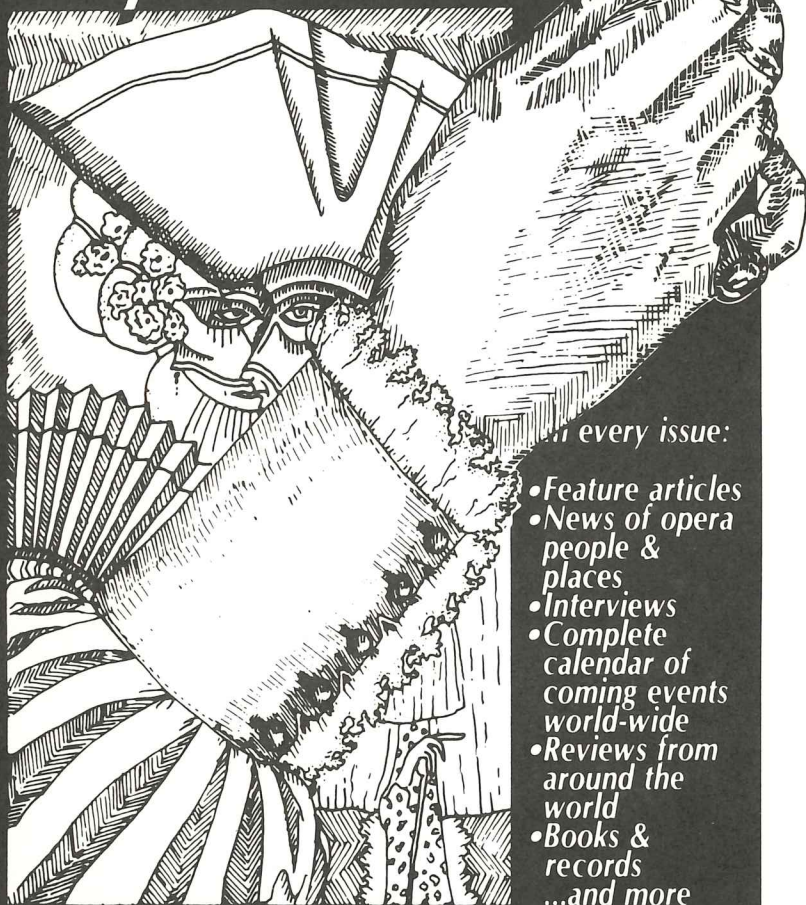
IV  
metaphysical notion  
promiscuité  
Hand in Hand  
mit dem Partner  
qui change  
mariée  
to the husband  
der andere sucht  
union sacrée  
silent prayer  
drowned out  
par le bruit  
unserer Zeit  
tendresse  
affection

Komplex  
father  
im Spiegel  
de sa fille  
automatic variation  
mother  
fixée  
sur le fils  
divorce  
separation  
Riss

V  
alone  
alleine  
seul  
jeder  
von  
jedem.  
abused  
abusé  
exceptional  
variation  
sheltered besc  
beschützt  
protegé  
confirming  
la règle  
du jeu  
ten commandments  
forgotten  
la croix  
ignorée  
unfähig  
zu glauben  
en Dieu  
still

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## KAREL GOEYVAERTS

Karel Goeyvaerts was born in 1923 in Antwerp, Belgium. He was a pupil of Messiaen and Milhaud at the Paris Conservatoire (1947-50). His works before 1950 were in what he has termed "traditional" twelve-note techniques; these early pieces were later withdrawn. His Sonata for Two Pianos (1951) was instrumental in laying the foundation for total serialism and "point" (isolated note) writing. Dissatisfied with the results of pure electronic music, he set about finding means of transforming instrumental sound electronically. In 1958 he abandoned a musical career to work for Sabena airlines. In spite of this he continued to compose. His most recent compositions show an interest in repetitive ("minimal") music. He is presently at work on an opera and a new commission for Ensemble Kaleidocollage to be premiered at the Lüneburger Tage für Neue Musik, 1985.

## LITANIE IV

Litanie IV is based upon a constantly evolving repetition, in which glimpses of melodic reminiscence appear and fade out. The work concerns itself with words or sounds which vaguely refer to already-heard words and sounds, without ever actually "quoting". Litanie IV was commissioned by Radio France and premiered by Ensemble Kaleidocollage in March, 1983 in Paris.

## GABRIEL POULARD

Gabriel Poulard was born in 1954 in France. Since 1973 he has worked with the Groupe de

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Musique Expérimentale de Bourges. At the moment he is working regularly in the studios of the GMEB and directing introductory courses in electronic music. He also has an interest in writing pure instrumental music. As a result of a commission from the "Centre dramatique de Tours" Poulard worked together with theatre directors and authors, leading him to conceive musical compositions that expand pure instrumental music with theatrical action.

## EXISTENCE II

Existence II was written in 1979 for Ensemble Kaleidocollage. Gabriel Poulard writes about his composition:

The music of this work is concerned with both visual aspects (the actions of the musicians) and area (i.e. the complete concert hall). Through the non-use of fixed polyphony and the parallel relationships between actions and sounds, the musician, as an autonomous person, takes on an important rôle. The score allows for a certain amount of liberty as far as time and space are interpreted. The general concept is one of a singer with accompaniment. But the singer and her accompaniment are totally independent of one another, without any relationships. The soprano tries to bring order and place the material of the instrumentalists in an hierarchical system, but she succeeds only temporarily because the material of the accompaniment is itself bizarre and polymorphic.

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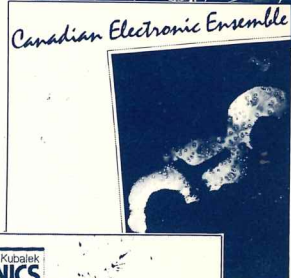
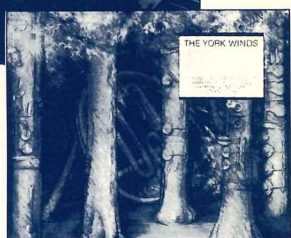
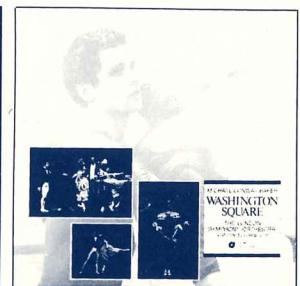
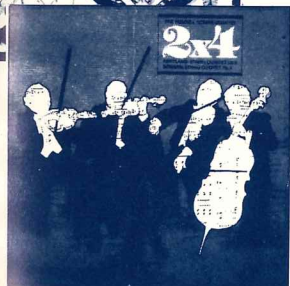
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Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHÉ from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

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